

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXII

NEW YORK, JUNE, 1927

NUMBER 6



THE CUXA CLOISTER
THE EAST ENTRANCE TO THE CLOSE

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXII, NUMBER 6

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PAYNE WHITNEY

As the BULLETIN is going to press, we learn with regret of the sudden death of Payne Whitney, a Trustee of the Museum since 1922. The Trustees at their next meeting will pay a fitting tribute to the service he has rendered to the Museum. This will appear in the July issue of the BULLETIN.

THE FIRST YEAR AT THE CLOISTERS

A year ago, on May 3, occurred the formal opening of The Cloisters as a branch of the Metropolitan Museum devoted to the art of the Middle Ages. During this first year (or rather, ten months, as the branch was closed during February and March) the attendance has been 54,423.

This figure, considering the present difficulty of access, is surprisingly large. It shows beyond doubt that the small museum where works of art are exhibited in sympathetic surroundings does appeal to a wide public. A museum of the type of The Cloisters offers to its visitors an intimacy which is particularly favorable for the appreciation of any popular art such as that of the Middle Ages. We must stand our distance when we admire the splendor of Louis XIV, but the homely art of the cathedral builders we want to take to our hearts.

In the course of the year many improvements have been made in the grounds, which are one of the most delightful features of The Cloisters. This spring a tapestry of living millefleurs covered the lawns. Flowering borders and the little formal garden around the Venetian well-head will bring to The Cloisters the blossoms of summer and autumn.

To the right of the path leading to the entrance of the main building a stone cross has been erected. The upper part of the cross—representing on one side the Crucifixion with the Virgin and Saint John, and on the other, Saint Anne with the Virgin and Child and two saints—is an unimportant French sculpture of the late Gothic period; but combined with part of a French fountain of the same period and with other architectural fragments, it forms a picturesque ensemble.

The reconstruction of the Romanesque cloister arcades from the celebrated monastery of Saint Michael at Cuxa in the Pyrenees was begun last fall and completed this spring. The close to the south of the main building is now surrounded on its four sides by arcades incorporating the sculptured capitals and other remains from the Cuxa cloister. All the magnificently carved capitals, thirty-three in number, used in this reconstruction are ancient, as are also ten of the columns, twenty-five of the bases, twenty of the abaci, five of the arches, and part of the masonry. To complete the building, marble was obtained from mediaeval quarries near Cuxa. The original cloister of Saint Michael was about twice the size of the present construction, and was, of course, surrounded by covered galleries.

For the present, at least, we are omitting the timbered roof and side walls of the galleries. The open promenade has its disadvantages, but, on the other hand, it does permit the visitor to obtain through the marble arches charming vistas of foliage

and four little fruit trees mark the corners of the beds. The planting has been kept simple, not only because this is archaeologically correct, but also because it is more in harmony with the virile sculpture of the Cuxa capitals.



THE WAYSIDE CROSS WITH A VIEW
OF THE CUXA CLOISTER IN THE BACKGROUND

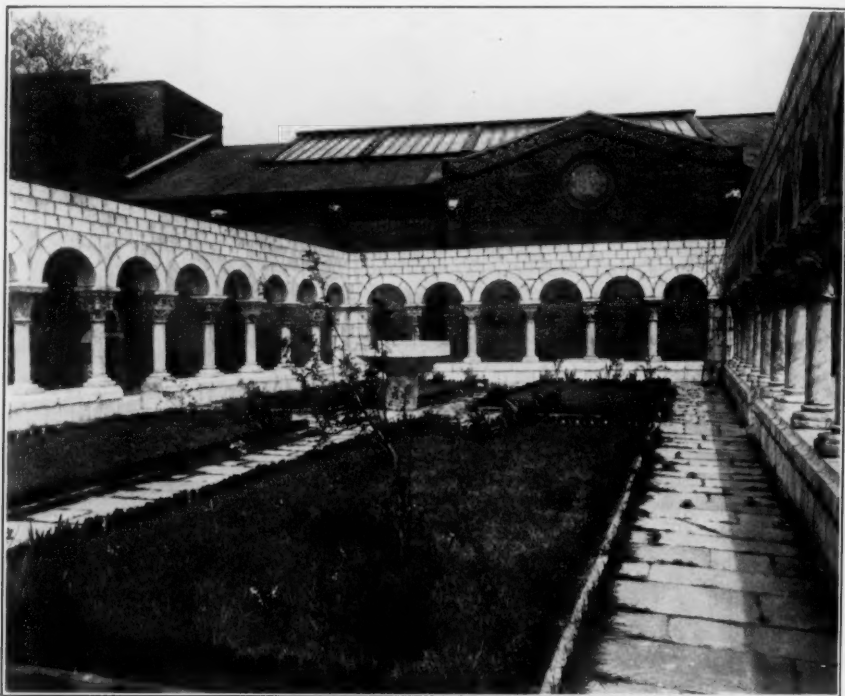
and sky and of the astonishing "cliff dwellings" across the ravine to the east.

Nothing has been changed in the Cuxa garden since it was laid out last year. In the center is a large marble basin, part of a fountain from a monastery in the neighborhood of Cuxa. Paved paths outline four grass plots bordered with box, above which rise occasional clumps of iris. Rose bushes

When The Cloisters opened in May, 1926, it was impossible to place on exhibition there all the mediaeval sculptures composing the collection which had recently been given by Mr. and Mrs. John D. Rockefeller, Jr. Since then, rearrangement has permitted the installation of eight more stone sculptures from this collection. Of unusual interest is a large relief representing the De-

position, the Entombment, and the Three Marys at the Tomb. The relief, which is shown in the gallery under the south balcony, is an Italian work of the fourteenth century in the Gothic manner popularized by the work of Giovanni Pisano and his followers. Although the carving is somewhat crude, the figures are animated by a passionate energy that arrests one's attention.

A statue of Saint Bartholomew holding in his left hand a knife, the symbol of his martyrdom, and in his right, a book upon which rests an opened scroll is a Franco-Flemish work of the early fifteenth century. The drapery folds have something of the mannered grace of the fourteenth century; but the realistic movement, which changed the character of Gothic art in the fifteenth



THE CUXA CLOISTER. GENERAL VIEW LOOKING NORTH

The Virgin holding the Christ Child is the subject of three French sculptures of the fourteenth century. The largest of the three, unlike the familiar Île-de-France type in its crisp, complicated treatment of the drapery folds, is reputed to have come from a church in Alençon. The other two, said to have come from Bernay and Neufchâteau, reveal the long, sweeping lines, the graceful posture, and the gentle, bland expression that characterize the more usual representations of Our Lady in this period of French art, when the idealism of the thirteenth century had given way to a more mundane spirit.

century, is already manifest in the sturdy individuality of the figure. The new trend is clearly seen in a fifteenth-century Burgundian statue of Saint John, the Beloved Disciple. Of the same period and similar in style is a statue of Saint Anthony Abbot. A statue of the Virgin and Child, retaining considerable traces of the painting and gilding with which it was decorated, brings us to the first years of the sixteenth century. The style is still Gothic, but the illogical crumpling of the drapery folds and the striving for a new elegance of proportions indicate the waning of the old tradition.

JOSEPH BRECK.

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A PRINCELY GIFT OF RENAISSANCE MAIOLICA

Lorenzo the Magnificent, writing from Florence in 1490 to Roberto Malatesta to thank him for a gift of pottery, thus expresses his appreciation of the pieces: "They please me by their perfections and rarity, being quite novelties in these parts, and are valued more than if of silver, the donor's arms serving daily to recall their origin." The Florentine goldsmiths of this period were a most influential guild, for the patronage of those tremendous art-lovers and connoisseurs, the Medici, had attracted to their court the most ambitious and clever craftsmen, not only of Florence but also from neighboring duchies and even from more remote countries. Lorenzo was familiar with the very finest goldsmithing of his day — his cupboards and coffer were full of gorgeous gold and silver plate. What, then, was this pottery

which in his estimation vied with it in interest and in excellence of workmanship? Fortnum, who quotes Lorenzo's letter,¹ concludes that it was some of the earliest of Italian lustred pottery. Such lustred pottery and similar pieces without lustre, forming the type of ware which we now know as Renaissance maiolica, were designed to serve ornamental and not utilitarian purposes and could be afforded only by the well-to-do. Naturally it is only the latter

class who today can possess those pieces which have survived. Yet rare as it is, there are still enough examples in public and private collections to illustrate the general character and development of this "earthenware, most elegantly wrought."

For many years the Metropolitan Museum of Art has been able to make a splendid showing, composed partly of pieces owned by the Museum, partly of loans gen-

erously left on long lease by their owners. In 1907 V. Everit Macy lent twenty handsome pieces and at various times since then has added another twenty of equal interest. These have long seemed an integral part of the Museum collection, so well do they fit into its scheme, so important are they to its sequence. It is with the greatest rejoicing that we announce that Mr. Macy has now given these forty-one pieces to the Museum, in memory of his wife, Edith Carpenter Macy.



FIG. 1. MAIOLICA JAR, FAENZA
EARLY XVI CENTURY

To understand the nature and rise of Italian maiolica, one must turn for a moment to a consideration of more or less technical matters. The potters of the Near East knew that a quantity of tin in a glaze will render it opaque; examples of tinenameled pottery of Mesopotamia, Persia, and Egypt attest this knowledge. But doubtless because tin was relatively rare, these potters preferred their transparent lead and, more particularly, their alkaline glazes, depending upon a slip or engobe of fine white clay under the glaze to cover the coarse grayish or brownish body of their ware. Arab and Moorish potters carried to

¹C. D. E. Fortnum, *Maiolica*, 1896, p. 31. The letter is given in Gaye, *Carteggio inedito d'artisti*, 1839, vol. 1, p. 304.

Spain various craft secrets, among them the principle of metallic lustre. Because Spain was rich in deposits of tin, tin-enamelled pottery was the most favored type and quantities of it were produced, especially in Malaga and Valencia, with decoration in gold lustre, sometimes with touches of cobalt blue, the designs showing pronounced Oriental influence. Undoubtedly much of this Spanish lustre ware was imported into Italy in the Middle Ages and was highly prized. It would appear that it was often imported in ships that called at Maiorca



FIG. 2. MAIOLICA VASE, FLORENCE
FIRST HALF OF THE XV CENTURY

and that it thus came to be popularly regarded as of Maiorcan origin and known as Maiorca-ware or, by a slight change, maiolica. This term was applied originally to pieces with lustre decoration but later, presumably early in the sixteenth century, was extended to include all the tin-enamelled pottery of Italy. The latter the Italians had made at least as early as the fourteenth century; it was in the course of the fifteenth century, under the impulse of the Renaissance, that its development into a fine art began. The secret of lustre was far less generally known; presumably only a few Italian centers produced it, the most notable being Deruta and Gubbio.

Though the processes of manufacture may have been learned from Spanish craftsmen and though the decorative schemes of

the earliest examples may suggest Near Eastern influences, Italian maiolica, by virtue of the intense individuality which animated the Renaissance, was an entirely new and distinct creation. At this time birth counted relatively little; the individual's capacity to put himself to the fore, the vigor and power of his personality, determined his success and achievement. Everything was carried to an extreme. The widespread passion for art, for culture, for the humanities made of the leaders great artists and scholars or princely patrons. It was the encouragement and support of the latter which made possible the development of such an art as maiolica. The production of great lustred pieces was a costly affair, for the risks involved in their firing were extremely heavy. The painstaking work of a proficient maiolica-painter might be entirely lost through some mishap in the firing. The gorgeousness of these wares, however, accords with the wealth and magnificence of their owners. In a period of dominating personalities, the pottery was bold in design, strong and pure in color, sumptuous in effect. Often ducal or ecclesiastical arms proclaim the rank of the donors or recipients.

In order to trace the development of style, most authorities divide maiolica into general periods. Excluding from the discussion the primitive wares of the first half of the fifteenth century, they agree in making the earliest period of the richly decorated maiolica cover the second half of that century, when Faenza was the chief center of production. The ornament, though often inspired by classic art, was distinctly Renaissance in feeling and was composed chiefly of bold decorative motives, achieved by the use of a few strong colors, principally blue, manganese purple, green, and yellow. In the second period (about 1500-1520) Caffagiolo, Castel Durante, and Siena also came into prominence and the tendency to combine with the earlier ornament more or less pictorial decoration became increasingly manifest. Urbino established the vogue for the "istoriati" style (at its height from about 1530 to 1560), in which pictorial subjects, especially mythological and scriptural scenes, were painted over practically

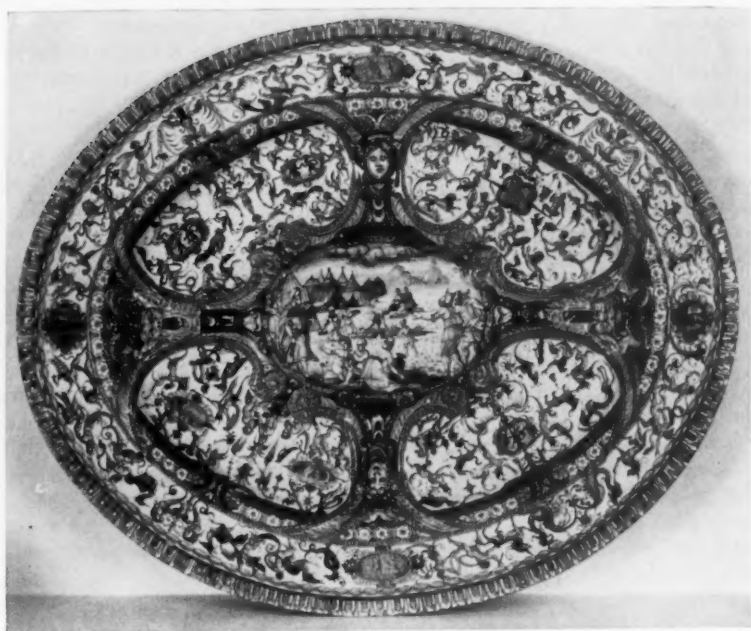


FIG. 3. MAIOLICA PLATTER, STYLE OF ORAZIO FONTANA
URBINO, SECOND HALF OF THE XVI CENTURY



FIG. 4. PLATE, SIENA, EARLY
XVI CENTURY



FIG. 5. DERUTA PLATE, LUSTRED AT
GUBBIO, ABOUT 1515-1525

the entire surface. In the two earlier periods the designs had been of a more original character. By this time, however, the potters had come to depend almost wholly upon outside inspiration, using, with whatever adaptation the shape of their pieces demanded, prints, miniatures, paintings, sculpture. Maestro Giorgio di Gubbio, in a plate picturing a group of nymphs bathing, has assembled his design by taking portions from three distinct prints, one by the engraver who signed himself I B with a bird, and two by Marcantonio.² As a rule the results are less happy than in this instance. The principle is unsound and only the skill of Renaissance potters could have given it this measure of success. In the last important period, the second half of the sixteenth century, the art further degenerated, and the white ground is spotted with tiny grotesques and with medallions enclosing scenes or figure subjects, a style inspired by Raphael's paintings on the walls of the Loggia in the Vatican.

It must be remembered in approaching the Macy maiolica through the medium of the printed page and the half-tone illustration that the glory of this art is its color and its brilliant lustre. It is impossible to find words glowing enough to convey this sensuous appeal; one can only urge the reader to see the collection itself, surrounded by other notable examples, in Gallery K 29.³

The earliest piece in the collection (fig. 2),⁴ a vase of a rare type, was probably made in Florence in the first half of the fifteenth century and represents the primitive maiolica which preceded the highly developed and very ornamental types of the late fifteenth and sixteenth centuries. These early wares display a tendency to stylization and an interesting mingling of mediaeval Italian and Oriental motives. The Macy vase is characteristic in its decoration of a

stag, suggesting Oriental prototypes, and leaf sprays in more or less Gothic style, the whole making a formal and bold composition, executed in manganese purple and green.

A single plate (fig. 4) illustrates the work of Sienese potters. The rather freely drawn masks, cornucopias of fruit, flower buds, and anthemion stalks in its border are typical Renaissance motives. A note of resplendent color is suggested by the simulated jewels which encircle the central field. Appealing, too, is the bit of landscape appearing beneath the figures of the Magdalen and cherubs. Quite properly this plate shows the towers of a walled town, for it was within the confines of such self-conscious and independent communities that Renaissance Italy developed her patrons of culture and her arts.

One group of Mr. Macy's pieces illustrates the wares of Faenza and Caffagiolo. The two-handled jar (fig. 1) was selected for illustration because such large ornamental pieces are quite rare. Pretentious objects of this sort were made in various forms and undoubtedly in considerable numbers but the great majority have not survived. The pattern is rendered in strong blue, yellow, green, and dull red.

Lack of space makes it impossible to illustrate all the fine Faentine pieces. Two plates (fig. 9) with the marks of the most famous factory of that town, the Casa Pirota, are bordered with a deep blue upon which are reserved in paler blue various Renaissance motives—cherub heads, masks, cornucopias, urns, open books of music, dolphins, and leafy scrolls. Most of these attributes are given an added effect of lightness by the addition of wings and the whole effect is most fanciful, sensitive, and graceful. On each plate appear bands of the gray-blue (*berettino*) characteristic of this factory and each bears a coat of arms, demonstrating the high estate of their first possessors and the popularity of such signs of ownership.

A pottery was established by the Medici at Caffagiolo within a few miles of Florence; it is sometimes difficult to distinguish its wares from those of Faenza. In these and the wares of Castel Durante, as illustrated

²Illustrated and described by Bernard Rackham, *The Sources of Design in Italian Maiolica*, Burlington Magazine, vol. XXIII, p. 193.

³The Macy pieces may be distinguished by the gold labels by which they are at present marked.

⁴Acc. No. 27.97.35. Published by Wilhelm Bode in *Die Anfänge der Maiolikakunst in Toskana*, 1911, pl. X, and by W. R. Valentiner in *On the Beginning of Majolica in Tuscany*, *Art in America*, vol. 1, p. 58.



FIG. 6. LUSTRED TAZZA SIGNED BY MAESTRO
GIORGIO, GUBBIO, 1524

in the Macy Collection, one finds Renaissance elements ever-recurrent, many of them derived from classical art—the trophies of arms, corselets, helmets, drums, shields, spears; the delightful grotesques; the delicate scrolls. What whimsical minds these designers must have had, pursuing their fancies in gay disregard of the literal! Charming border patterns are made by the symmetrical arrangement of such motives.

Another favorite Renaissance design, derived, like so many others, from classical ornament, is the acanthus. Nowhere does this appear in such vigorous and dignified form as in the borders of Deruta dishes where it interrupts sections of scale pattern. The illustration (fig. 5) shows a typical Deruta portrait plate with such a border. These portrait pieces with inscribed ribbon scrolls were probably presentation pieces and were intended for display on a wall or cabinet. Most of them have the iridescent silvery blue lustre peculiar to Deruta; this example, however, though made there, was lustred at Gubbio with the rich ruby tones which make it particularly glowing in color. An early type of Deruta dish without lustre has a border of alternate leaf scroll and scale diaper and at its center bears the arms of the Vitelli of Rome. Two other Deruta dishes and a ewer are decorated with pale blue and with silver lustre, while another large plate, presumably from this factory, achieves great beauty of coloring by a deep blue field with designs in iridescent lustre.

The Macy Collection is especially notable for its representation of Gubbio wares. Here are dishes with deep centers and wide borders, the centers showing putti, the borders Renaissance motives in ruby and gold lustre on a blue ground. Here, too, are the big swinging Gubbio motives combined in border patterns (fig. 6)—dolphins, griffins, masks, cherub heads, urns, trophies—rendered in brilliant lustre. Now a girl's face looks out from a tazza (fig. 7), the image doubtless of some beloved to whom the piece was sent as a token. Or again, and here the Renaissance passion for the antique shows fully, classic myths are beautifully illustrated (fig. 8). Of the fourteen examples of Gubbio ware, four bear the signature of the famous Maestro Giorgio An-

dreoli, to whom credit for the perfection of its marvelous and unique ruby lustre is given. Of these four Maestro Giorgio dishes, one is shown in figure 6 (dated 1524); another in figure 8; a third, dated 1522, represents the death of Dido; and a fourth, dated 1526, in tondino form, bears at its center a putto with ruby-lustred necklace, girdle, and bracelets, and has a wide border of Renaissance scrolls and wreaths. The portrait tazza (fig. 7) is signed with a lustred N. One of the most unusual Gubbio pieces is a deep bowl on a foot, dated 1524; the monk pictured within it probably represents Saint Nicholas of Tolentino and in medallions round its sides appear a bust of this saint, the archangel Raphael with Tobit, Saint Peter, and Saint Paul.

Of the Urbino dishes, three bear the signature of its most distinguished painter, Fra Xanto, with the dates 1533, 1536, 1538. Of these an especially fine one represents the story of Cephalus and Procris. All three were later lustred at Gubbio. Typical of these later Urbino wares are a plate illustrating the rape of the Sabines and a large plateau having for subject Aeneas carrying Anchises from burning Troy, the latter work executed by a close follower of Fra Xanto. Well do these illustrate the *istoriati* plates for which Urbino established the vogue. Pictorial designs of this sort, covering the entire upper surface of a dish, do not appeal to us as suitable decoration for pottery—they are simply paintings transferred to the circular or oval surface of a dish—but the skill with which they are executed and the sources from which they are drawn make them an interesting study.

Though the art of the maiolica painter had seriously declined in the second half of the sixteenth century, a commanding example of his handiwork is to be found in a large platter (fig. 3) in the style of Orazio Fontana, representing the Children of Israel gathering manna. The open spaces are filled with grotesques characteristic of this period, which, however, do not have the sweep and the unity of composition evidenced by the earlier designs. This Macy platter was formerly in the Fountaine Collection and resembles the famous service



FIG. 7. LUSTRED TAZZA SIGNED WITH INITIAL N, GUBBIO, 1538



FIG. 8. LUSTRED TAZZA SIGNED BY MAESTRO GIORGIO OF GUBBIO



FIG. 9. MAIOLICA PLATE MADE AT THE CASA PIROTTA, FAENZA, ABOUT 1525-1530

made for Guidobaldo II, Duke of Urbino, of which examples are in the Bargello in Florence, in the Kunstgewerbe Museum in Berlin, and elsewhere.

Though the limits of this article do not permit a detailed description of each object in the Macy Collection, enough has been said to indicate the comprehensiveness of the group and the high quality of the individual pieces. They are indeed a princely gift, and it is a pleasure to acknowledge them and to proclaim their "perfections and rarity."

C. LOUISE AVERY.

will doubtless in the course of time come to light, but it is safe to say that the number of specimens of sixteenth- and seventeenth-century wallpapers will never be large. Of the papers which line the Bible-box the design of one (fig. 2) is well known and has been widely published.² The writer has been able to find no reference to either of the other two.

Of the paper mentioned first (fig. 2) the box contains only a fragment,³ which constitutes the lower right-hand sheet of four essential to the complete design. Parts of it



FIG. 1. BIBLE-BOX, ENGLISH, EARLY XVII CENTURY

ELIZABETHAN WALLPAPERS

Among the more unusual of the recent gifts to the Museum is a large oak Bible-box (fig. 1) of the early seventeenth century, presented by J. Pierpont Morgan. The box,¹ although a good example of its kind, would not in itself warrant any considerable discussion, but great interest lies in the fact that it is lined with three kinds of sixteenth-century printed wallpaper. The scarcity of wallpapers of such an early date is well known. Research has yielded, within recent years, some few examples, and others

¹Shown in the Room of Recent Accessions. Dimensions: 26½ inches (long) x 20½ inches (back to front) x 8½ inches (deep). A partition 10½ inches from the left-hand side divides the box into two unequal compartments.

are torn away and the reader would do well to consult any one of the references in Note 2 for the whole design. The extent of the surface necessary to a repeat of this paper makes it clear that it is a wallpaper and not a lining paper, in which case the design would have been much smaller. Furthermore it has been found in place at Besford Court in Worcestershire. The central motif consists of the royal arms (in a form super-

²McClelland, *Historic Wall-papers*, p. 42; Ackerman, *Wallpaper*, opposite p. 13; Sugden and Edmondson, *A History of English Wallpaper*, pl. V; *The Antiquaries Journal*, vol. V, July, 1925, pl. XVIII; *The Connoisseur*, vol. XVI, Sept.-Dec., 1906, p. 52; *Country Life*, vol. LV, Mar. 29, 1924, p. 499.

³This measures 7 x 5¼ inches exclusive of the selva.

seded at the accession of James I) surrounded by the motto of the Order of the Garter: *HONI SOIT QUI MAL Y PENSE*. Other motifs are vases filled with flowers and fruits, Tudor roses, masks, and foliate arabesques, separated by a geometric border. Examples of this paper (from Besford Court) are in the Victoria and Albert Museum and in a chest at Longwiton Hall, Morpeth, Northumberland. A variant⁴ of the same design in a small deed-box in

completed by arabesques, leaves, and masks. Elsewhere occur foliate cuirasses,



FIG. 2. WALLPAPER WITH THE ROYAL ARMS

the Victoria and Albert Museum affords an interesting comparison. This design, like that of the other two papers, is printed from woodblocks in printer's ink on white paper (now quite brown).

The second paper (fig. 4)⁵ is if anything more interesting than the first. The writer has been unable to determine the significance of the central motif: two Herculean figures, one bearded, the other smooth-shaven, support a horizontal bar from which hangs, upside down by a thread, the orb of sovereignty. The central motif is

⁴Illustrated by H. Jenkinson in *The Antiquaries Journal*, vol. V, July, 1925, pl. XIX.

⁵The single sheets of this paper measure approximately $14\frac{1}{2} \times 10\frac{1}{2}$ inches not including selva.



FIG. 3. WALLPAPER WITH FRUITS AND FLOWERS

lop-eared hounds, the Tudor rose, and the portcullis, the latter the badge of the Beaufort family inherited by the Tudors through



FIG. 4. WALLPAPER WITH THE PORTCULLIS, THE BADGE OF THE BEAUFORT FAMILY

Margaret of Beaufort, mother of Henry VII. A guilloche border divides the design into compartments.

The third wallpaper (fig. 3)⁶ is of quite a different type from either of the others. It is divided by an interlaced strapwork into octagonal compartments, each of which contains some one of the favorite fruits and flowers of England conventionally treated. Pears, quinces, pomegranates, roses, corn-flowers, carnations, and acorns are thus used. Several of these fruits and flowers have also heraldic significances (the pomegranate, for instance, was the badge of Catharine of Aragon), but it is doubtful whether they were used here for other than purely decorative reasons. Jenkinson⁷ illustrates a paper of the same general type as ours. It also is divided by strapwork into octagonal compartments, in which occur the cipher of Elizabeth (ER) and the royal arms. All three of our wallpapers were beyond doubt produced in England during Elizabeth's reign (1558-1603) and constitute an important addition to the collection of English decorative art.

PRESTON REMINGTON.

INDIAN TEXTILES IN THE EXHIBITION OF PAINTED AND PRINTED FABRICS

Possibly no feature of the exhibition of painted and printed fabrics has received more attention than the splendid array of Indian fabrics from the collections of G. P. Baker, Sir William Lawrence, Charles Percival, and Harry Wearne, that cover the east and west walls of the gallery with a blaze of color.

Many hangings of this sort, which in India are generally termed palampores,¹ were imported into England after the establishment of the East India Company in 1600, occasional pieces reaching the American Colonies on the trading vessels of New England merchants.

Produced for the most part at centers along the southeastern coast in the neighborhood of Madras—principally at Masulipatam—they were used extensively as wall

hangings; the French traveler Bernier, who in 1663 visited the court of the Emperor Shah Jahan, wrote of the flowered *chittes* which lined the courtyard of the palace. In Europe also, especially in the eighteenth century, they were extensively used as wall hangings and bed curtains, such as are found in the Louis XVI room of the Archaeological Museum in Marseilles and in the David Garrick bed with its original hangings, preserved in the Victoria and Albert Museum.

The Indian method employed in decorating these fabrics was an intricate process combining wax resist dyeing, block-printing, and hand-painting. First the pattern was outlined on the elaborately prepared cloth by means of a paper stencil and powdered charcoal, a process known as pouncing. After this the colors were added principally by resist dye-work, as illustrated and described in Mr. Baker's scholarly work on the subject.²

Very fine examples of the deep Indian red palampores are shown in the central panel on the west wall, lent by Sir William Lawrence, and in another, in a nearby case, from the Wearne Collection. The latter piece has an unusual pattern that introduces in the border a mongoose and a cobra in mortal combat.

The introduction of the lighter color schemes—the white ground with the tree of life and animal forms in brighter colors—is said to date from about 1640, when the East India Company began importing hangings of this variety. The seventeenth-century type of palampore as a rule had patterns drawn on a larger scale, made up of bold stylistic leaf and fan-shaped floral forms in a field edged with a broad border of similar forms between two narrow bands, not unlike contemporary rug patterns. In the late eighteenth and the early nineteenth century the tree motive became more realistic, with perhaps a greater variety of animal forms, and with a border designed in festoons and tassels, a feature interestingly paralleled in the painted ceiling at Kelaniya Vihāra in Ceylon, two panels of which have

⁶The single sheets of this paper measure approximately 9½ x 7 inches not including selvage.

⁷The Antiquaries Journal, vol. V, July, 1925, pl. XX.

¹Palampore or palangposh: a bed-cover.

²George P. Baker, *Calico Painting and Printing in the East Indies in the XVII and XVIII Centuries*, London, 1921.

the identical central tree and figure motives found in contemporary painted cloths, bordered with similar festoons and tassels.

One of the most interesting exhibits is an unusually rare example of seventeenth-century Rajput painting (illustrated), a

forms, which reflect in every line the homage and mysticism of the Indian cult. The pastoral episodes in the Krishna tradition have been a fruitful source of inspiration in Indian art.³

Of later date are the figured subjects



PANEL, KRISHNA AND THE SACRED COWS
INDIAN, LATE XVII CENTURY

panel acquired by the Museum during the past year. This Hindu work, mythological in subject, portrays the figure of Krishna surmounting a tree of life and attended by two *gopis* whose figures appear in the midst of a herd of sacred cows with heads raised in adoration. The fantastic appearance of the Krishna and *gopi* figures is in strong contrast to the delicacy of the animal

hanging on the east wall of the gallery. The central one with its two Chinese ladies seated in a field of floral branches is perhaps the most decorative—a work possibly painted by a Chinese artist in India, as the figures seem too true to type to have been produced by an Indian draughtsman. The

³Ananda Coomaraswamy, *Rajput Painting*, London, 1916, pls. LI, LII.

two smaller panels on either side are of the Anglo-Indian period, that is, late Georgian and early Victorian. One of these may be an Indian version of a Watteau pastoral group or, on the other hand, it may be the ever-recurring Indian theme of Krishna and attendant *gopis* "in modern clothes," forestalling by a century the spirit of the Broadway production of Hamlet. Equally amusing is the companion piece in which the artist has chosen for his subject an episode from the adventures of Don Quixote and has dressed his figures in English garb of the seventeenth century.

The exhibition of costumes—Indian and a few European—is also worthy of considerable study; the quaint dressing gowns of flowered cottons—one an especially elegant black and white print fashioned after the manner of the Lyons silk patterns of the early eighteenth century, a choice piece from the Baker Collection, which is also rich in delightful Indian jackets and patterned skirts. A charming skirt owned by Mr. Percival, illustrating romantic episodes of adventure and gallantry, designed in a setting of rococo arcades, shows miniature Indian figures in European costumes of the late eighteenth century. The splendid cope lent by Sir William Lawrence and illustrated in the Baker volume is of an especially beautiful technique that introduces in a delicate trellis pattern flecks of gold-leaf—an Indian fabric probably specially designed for an English patron. The Indian coat, silk-lined, with its beautifully designed tree motives in a deep red field, is a seventeenth-century document of rare beauty, as is also a charming blue skirt of the same period or a trifle later, both lent by Miss Elinor Merrell. To those interested

in batik work the jacket lent by Miss Marian Hague is an effective illustration of what can be accomplished by an artistic application of the batik technique.

What is particularly valuable in an exhibition of this scope is the opportunity it affords for studying the interrelation of the Oriental model and its European interpretation—a feature especially interesting in the Indian and French floral patterns shown in the alcove at the west end of the south

wall, and also in the type case where a French pattern inspired by an Oriental model may be seen beside an Indo-Persian print designed in the style of a Louis XVI pattern. On every side the gallery teems with helpful suggestion to those interested in the study of line, form, and color as envisaged by the Oriental eye and reflected in the clever adaptation of the European artisan.

FRANCES MORRIS.

KOREAN CERAMICS

In 918 a certain general named Wang Kien made himself king of Korai, the northern

part of present-day Korea, and by 935 he had conquered the other states of the peninsula. The united kingdom was then called Korai, a name which we have anglicized to Korea, though we retain the old form when referring to the dynasty or period. The Korai period lasted until 1392, and during this time art flourished in Korea, as has been proved by excavations of the graves around Song-do, the principal city of the Korai kings. At the fall of the Korai dynasty a new capital was established at Seoul and the old capital was soon deserted, so that the Song-do graves can all be dated to the Korai period with reasonable confidence. Fortunately these graves were



FIG. 1. VASE WITH INLAID DECORATION, KORAI PERIOD

for the most part undisturbed until in recent years some of their treasures have been brought to light. They contain among other things fine ceramics, some typically Korean, others so exceedingly like Chinese wares of Sung times that some authorities have believed them Chinese importations. In certain cases this may be the fact, as Chinese pottery was undoubtedly well known in Korea; but the Koreans were clever potters too, and there is no good reason to suppose that most of the porcelain and pottery found around Song-do was not made in the vicinity. On this point the investigations now being carried on by the Japanese at Korean kiln-sites should be definitive.

The Museum has recently purchased, from the estate of the late Desmond Fitzgerald, some twenty important pieces of Korai ware, which not only are beautiful in themselves but round out the Museum collection so that it becomes thoroughly representative. They are now exhibited with the rest of the collection in Gallery D 1.

The most typically Korean method of ornamenting pottery consisted of inlaying black and white clays on a grayish body and then covering the piece with a transparent glaze which usually was rather a greenish gray. The Japanese, who imitated it extensively, called this style "mishima," apparently because one of the favorite patterns resembled rows of ideographs as printed in the almanacs compiled at Mishima. Several interesting new examples of this type have been obtained. These include three large ribbed pear-shaped bottles with long necks and flaring trumpet mouths, and a splendid vase with a small neck and spreading shoulders, strikingly decorated

with white cranes and clouds outlined in black (fig. 1); also two mishima wine-jars, one of which is particularly good, having a glaze which is distinctly bluish green and thick enough to soften any harshness in its ornamentation of large white flowers and black leaves. The last of the inlaid pieces is a large round covered sweetmeat box, intentionally crackled so that a brown line follows the inlay all around the edge (fig. 3);

its glaze is delightful and unusual, showing amethyst reflections in the green.

The most beautiful piece the Museum has in its whole Korean collection is a large oval vase (fig. 2), incised and modeled slightly in relief, and covered with a thick glaze of semi-transparent gray-green celadon. This was obviously inspired by the Lung-chuan celadon, although in both color and design it differs somewhat from its Chinese prototype. Two other pieces which also have a celadon-like glaze are a wine-ewer shaped like a double gourd and a small shallow bowl whose color is particularly good. All

three have porcelainous bodies and are decorated with fine, carefully worked designs.

A very different style is represented by two gallipots, or oviform vases with small necks and slightly flaring mouths. These are true pottery and are boldly painted with a design of leaves and flowers in a rich dark brown contrasting sharply with the grayish body clay. They have a thin, transparent, slightly greenish glaze, and are much like a certain kind of Sung pottery which was made at Tzu-chou in northeastern China. They are of the type known to the Japanese as "Ye-Gorai," or painted Korai ware.

During the twelfth century a Chinese



FIG. 2. CELADON VASE
KORAI PERIOD

writer visited Korea, and reported that they made fine pottery and porcelain there, much of it like various celebrated Chinese wares, including the highly prized Ting yao and Ju yao. This report has been the source of much discussion, as no one knows exactly what Ju yao may have been, although a likely theory has been advanced by the well-known collector, Mr. Eumorfopoulos, that it was similar to the ware now called Yin Ching or "Shadow Blue." The color of Ju has been described as "the blue of the sky after rain," and the best of the Yin Ching pieces are of a soft blue which answers this description. One of the newly bought Korean bowls is like a fine Yin Ching, and may be considered an example of the type that was compared to Ju. This bowl is funnel-shaped, with a white porcelain body, exceedingly thin, translucent, and beautifully potted. Its color is a particularly charming very light sky blue. It is undecorated, and its thin transparent glaze has a large crackle which is fairly regular but almost surely unintentional. Of much the same type are two small covered boxes, round and melon-ribbed, which are made of a similar translucent porcelain;



FIG. 3. COVERED SWEETMEAT BOX
KORAI PERIOD

their glaze is also similar, except that the blue is fainter and more delicate.

The new accessions include not only the Ju type, but several pieces of Ting type as well. Among these is a white melon-bodied ewer covered with an opaque glaze almost the same as that of white Ting yao (fig. 4). Two brown pieces, undecorated, and with

a white and porcelainous paste, are also very like Ting ware. One of these pieces is a shallow six-lobed bowl with glaze of a



FIG. 4. WHITE WINE-EWER
TING TYPE, KORAI PERIOD

metallic coffee color and a thin porcelain body which is beautifully resonant; the other is an oval bottle of soft brown slightly flecked and clouded with moss green. Colored Korean pieces of this sort are interesting, as all the Chinese Ting ware that we know is white, though black and purple and red Ting are spoken of.

In 1392 a rebellion overthrew the Korai dynasty and the throne was taken by the rebel leader, Yi Taijo, who changed the name of the kingdom from Korai to Chosen. The dynasty he founded lasted from 1392 to 1910, and this period is referred to as that of Chosen or Richo. For the first century the kings were vigorous and able, but after that they weakened, and the nobles divided into political factions which were disastrous to the country. From 1592 to 1636 successive invasions by the Japanese and Manchus decimated the population, and after this time Korea became a "hermit kingdom," her whole desire being to keep foreigners away. The Richo period was a time of artistic decadence, and on the ceramic side the best pieces that we

know are porcelains decorated under the glaze with blue and red. The blue is usually rather dull and gray, but the red, apparently a copper red, is often of a beautiful color. In addition to the Korai pieces the Museum has acquired a large Richo jar with finely contrasting underglaze colors. The workmanship of this piece is much like that of certain Ming porcelains made in southern China; it probably dates from the late sixteenth century before the first Japanese invasion.

H. G. HENDERSON.

The public museum of art similarly must see the people in two lights: first as the "general public" with a "general interest" in art; then as a congeries of groups varying according to the kind or intensity of their devotion to art. Thus it deals with adults and with children; with adults desiring a cultural knowledge of art and with other adults using art in their business; with children seeking an avenue toward the appreciation of art through the gateway of the story-hour and with other children gaining a better understanding of Ivanhoe by study



THE NEW BUILDING OF THE FOGG ART MUSEUM

MUSEUM SERVICE IN THE UNIVERSITY

THE NEW FOGG BUILDING AT HARVARD

In the specialization characteristic of modern life it behooves institutions of all kinds dedicated to public service to remain flexible and adjustable in terms of the special requirements of certain group interests. It is not enough for a library, for instance, to think of itself merely as a public library. As an instrument of general benefit, it must also keep in mind that the public which seems to have so many general interests is composed of many smaller groups divided according to kinds of work, study, or play into distinct categories whose needs must be met separately.

of the armor collections. Again, the museum of art considers the needs of the designer or the salesperson, the craftsman or the homemaker, the prospective teacher or the manufacturer of goods in quantity. They all must be served, for they all require the interpretation of art, which is the first duty of the museum.

But all our museums of art are not for the general public. The university giving instruction in art needs museum material for study and demonstration. In the university we deal with a certain class, only one of the classes or groups to which the public museum must appeal. In the university we have the advantage of a conscious and homogeneous interest. The whole work of the museum of art on the campus may,

therefore, be expected to have the characteristic of solidarity, any diversification being within the special group with which it deals. The museum becomes for these a kind of laboratory or objective reference book.

Only too rarely is such a laboratory available, and when available only too rarely has it the material or the equipment for satis-

Three kinds of students are considered: those with a general or cultural interest in art, those who intend to make art a life-work as historians, critics, or artists, and those who wish to enter the art museum field.

To meet instructional requirements for these three groups as well as to display the



COURTYARD IN THE NEW BUILDING OF THE
FOGG ART MUSEUM

factory demonstration. It is a pleasure, therefore, to note the opening this month of the new building of the Fogg Art Museum at Harvard University.

The new Fogg building is destined to serve as a home for the art department of Harvard, to provide class, studio, and office space, as well as other facilities for the work of teaching, all in addition to housing in entirely adequate manner the complicated functions and extensive collections of a long established museum of art.

fine Fogg Museum collections, meanwhile retaining to full extent for the former the greatest utility of the latter, implies more than merely putting classrooms in a museum building or galleries in a recitation building. The two functions must be integrated. And in the end, the building as a whole must take its place as one of a group.

The problem is not an easy one. It has been worked out admirably in the new Fogg building, thanks to the thorough and patient coöperation of Edward Forbes and

Paul J. Sachs, the directors, who are also identified with the Art Department, and of Professors Meyric Rogers and Arthur Pope of the Art Department, who are also attached to the museum, both groups working in entire accord with the firm of architects, Coolidge, Shepley, Bulfinch and Abbot.

The scheme of the building is developed around a square courtyard in travertine stone, its design suggested by a façade of Antonio da San Gallo's at Montepulciano. The courtyard, which rises to three stories, is more than an architectural feature; it is also a rest and a focus for the eye. All galleries give upon it and the visitor always gets back to anchorage after concentrated examination of a gallery. In the deep shadowed arcades of the courtyard the eye finds a restful vista, while for the whole building it provides a central motive and unity of plan. Around it the galleries rise to two stories at the front, while classrooms, library, studios, offices, storerooms, and other work spaces are carried to four stories at the sides and back.

Several elements of particular interest in the new Fogg Museum, as an embodiment of educational functions, should be especially noted. For instance, it lacks all pretense. It is good, straightforward design in what might be called Cambridge Georgian, done in humble, serviceable brick. The monumental nowhere intrudes upon the concept of daily usefulness. Architectural display is absent.

Then the visitor should note the careful study of working relationships between museum and teaching facilities and the ready contact of both with the library and the photograph collection, each placed in a key position in the scheme. Next he might discover that students on their way to a

classroom must pass through the museum; good opportunity for psychology to quote once more the law of association.

Then he might find of interest the fact that a kind of special experimental gallery is provided in which students in museum theory and practice courses may work on their theory to discover that only corrected practice makes perfect.

Again, he will take note of the large gallery, two stories high, with its beamed sixteenth-century ceiling from Dijon. This he finds is not only a gallery, but again a unit in the functional disposition of the building, for it is directly above the hall for public lectures. Audiences coming in by a special entrance will be invited by light and color to linger here before continuing downstairs to the lecture hall. One may picture some of them doing the same on the way out.

Finally, the museum worker will find special interest in the daylighted picture storage room, in the well-studied disposition of space both as to amount allowed and as to convenience of use and contacts, and in provisions for the complicated requirements of museum housekeeping and administration.

The new Fogg Museum is practical, useful, attractive, adequate to its purpose. It is a building for study. Display of objects, never an end in itself, is seen here as a means of demonstration and interpretation. Whatever the objects shown, they will be for instructors and students real illustrations, in the round, vivifying a huge textbook of the arts of design. In such guise will they realize the function, prove the merit, and make substantially effective the purpose of the museum of art as an educational instrument.

RICHARD F. BACH.

ACCESSIONS AND NOTES

THE PHOTOGRAPH DIVISION of the Library is now displaying photographs of paintings showing old shops and markets.

THE STAFF. Theodore Y. Hobby, Keeper of the Altman Collection, has been appointed Acting Curator of the Department of Far Eastern Art.

GALLERY K 20, a room devoted to European decorative arts of the seventeenth century, has lately been rearranged. Several pieces of German and Swiss furniture have been brought up from Gallery L 3 and others from storage. Among the latter the large brass Dutch chandelier and the finely ornamented German cabinet are particularly interesting.

THE INFORMATION DESK. For a week beginning July 5, the Information Desk will be closed to the public for alterations, and the sale of catalogues, photographs, and postcards will be suspended. The Handbook of the American Wing, the Catalogue of the Retrospective Exhibition of Painted and Printed Fabrics, and some of the publications on the Egyptian collections, however, can be purchased as usual in the galleries.

DECORATIONS CONFERRED. In recognition of the service which the Government of Sweden generously considers that the Metropolitan Museum of Art has rendered to that country by holding the recent exhibition of contemporary Swedish decorative arts here, the King has made the president of the Museum a Commander of the Order of the North Star, and the director and assistant director Officers of the same order. The respective decorations were conferred personally by His Excellency, Wollmar Boström, Minister of Sweden to the United States, on May 16.

MEMBERSHIP. At a meeting of the Board of Trustees, held May 16, 1927, the following persons, having qualified, were elected in their respective classes:

FELLOWS FOR LIFE, James J. Higginson, Mrs. Walton Martin.

SUSTAINING MEMBERS, Mrs. Raymond H. Allen, Ancell H. Ball, Mrs. Maxine H. Furlaud, Mrs. F. W. Gwinn, Mrs. Young Kaufman, V. Le May, Mrs. Thomas J. Lewis, Mrs. Luther E. Mackall, Yervant Maxudian, Mrs. W. S. Moore, Mrs. Henry Steers, Lionel F. Straus.

ANNUAL MEMBERS were elected to the number of 176.

CHANGES IN THE PRINT GALLERIES. Beginning June 11, there will be an exhibition in the Second Print Gallery of mezzotints by David Lucas, after Constable. Besides having unusual beauty as landscapes, these prints, some of which are arranged in successive states of trial proofs, are interesting illustrations of the close coöperation of artist and engraver; and of the progress in carrying out an original design to its completion in a published engraving. They replace prints by Mary Cassatt. A. H. N.

EARLY CHRISTIAN TERRACOTTA OIL LAMPS. The Museum acquired recently an interesting collection of early Christian terracotta oil lamps (exhibited in Gallery D 13) from Italy, North Africa, Egypt, and Palestine. They date from the third to the seventh century A.D. Their decoration consists of geometrical or conventional floral ornament and Christian representations such as the Crucifixion, Christ triumphant, the three Marys at the tomb, and Saint Peter enthroned. Other lamps show monograms of Christ, animals, and birds with symbolic meaning. Two small bottles with the representation of Saint Menas between camels were brought by pilgrims from the shrine of Saint Menas at Alexandria.

M. S. D.

MUSEUM ATTENDANCE. The attendance at the Museum is commented upon at the end of each year in the report to the Trustees; but it is a matter of constant interest as showing how the public responds to the

opportunities open to it for enjoyment, study, or practical use of the collections, and more frequent reference to it may therefore not be out of place.

In the four months just past, 522,405 visits to the Museum have been recorded, not, however, by that number of individuals as some persons have of course made several visits.

It is interesting to note that the attendance of those who paid fees of admission on the pay days, Monday and Friday, was 25,874, an average of 761 a day. This figure, of course, does not include Members, school children, and students who come on special cards of admission. The average daily attendance upon pay days of those who help to support the Museum with their membership fees was 160.

A total of 2,943 permits to copy, sketch, or photograph were issued during this period. The number of those who have drawn or sketched in the galleries is 12,017, and 1,499 have had the services of the Instructors in the galleries. In this connection, particular interest attaches to the attendance at the Study-Hours, a total of 3,348 people at 64 sessions, 1,462 of these coming on Sundays.

AN EXHIBITION OF NINETEENTH-CENTURY WHITE EMBROIDERY. The tumult and horrors coincident with the French Revolution destroyed the prestige that the art of embroidery had enjoyed since the Middle Ages. Wrought with consummate skill from designs of beauty and taste, embroidery had been employed as the fitting decoration of elegant costume, both ecclesiastical and secular, and had been introduced into the scheme of ornamentation of pretentious rooms and furniture. During the period of the Empire the art lingered on, but its association with the magnificent came to an end with Jean François Bony's designs of embroidered panels for the boudoir of Marie Louise.

However, in the nineteenth century, embroidery, particularly as decoration for costume, was adopted by all classes of society in countries following European fashions. The development of commercial relations revived it as an industry, while the

invention by Hellmann, an Alsatian, of an embroidery machine able to supply the general but superficial demand created a formidable rival of the painstaking and delicate work executed by hand.

One is familiar with the garish Berlin work of the middle of the nineteenth century and the spiritless designs for fancy work (pincushions, tobacco pouches, letter cases, and the like) for the execution of which the ladies' magazines of the time offered detailed suggestions and advice, so that it is with relief that one is able to turn from the decadence and lamentable taste they represent to contemporary achievements of greater artistic merit.

In this connection there has been arranged, in Gallery H 19, a small exhibition of nineteenth-century white embroideries for costumes and accessories, such as veils, handkerchiefs, and caps, which show that much of the work executed on muslin, net, and organdie possesses both graciousness and delicacy.

The Empire dresses of India muslin embroidered in white cotton, so fashionable when Lady Hamilton was at the zenith of her fame, are most often decorated with a meandering and graceful wheat pattern which descends down the front of the dress and encircles the hem. The little caps, most of which are of embroidered net, illustrate a coquettish fashion of the early nineteenth century, as do also the veils, worn with the hats of 1830, embroidered on net in designs of grouped flowers or of the Indian palm-ettes made familiar by the importation of Cashmere shawls. Whereas much of the best work is French, one cannot overlook the fine embroidery from the Philippines which was imported in considerable quantity about the middle of the nineteenth century. A little girl's dress with pantalettes delicately worked in white silks on organdie exemplifies the exquisite fineness of Philippine embroidery, while a round collar in white silks on pinia cloth is in the nature of a *tour de force*.

The quintessence, however, of Victorian charm is seen in a wedding dress of 1864, the recent gift of Mrs. James A. Sullivan, shown in the central case. Of white organdie, ornamented with the puffings then

fashionable and embroidered in delicate meandering floral patterns, it achieves an enviable simplicity and distinction.

E. B. S.

ART IN MANUFACTURE AND TRADE.

An editorial in the *New York Times* of May 5 on A Useful Exhibition states with conviction and force a fact which the Museum has sought by precept and practice to emphasize, namely, the value of art in our American life, which means in manufacture and in trade, first of all, to the end that the people may enjoy it in their homes. The following remarks by the President of the Museum, Robert W. de Forest, at the opening of the exhibition of Art in Trade at the store of R. H. Macy & Company deal with this point:

"Until recently most people thought of art museums only in terms of painting and sculpture. It was the Germans, as I recall, who first began to admit to their art exhibitions objects of applied or industrial art. These objects were classed in their catalogues under the heading of 'Kleine Kunst'—the small arts. I have always resented this classification; it was treating the arts which must enter into the life of the people and the home with indignity. This attitude toward industrial art, which was by no means confined to the Germans, has now changed. The small arts have come into their own.

"All of our principal American art museums today are collecting and exhibiting objects of industrial art, and the once small arts are given a place of honor on an equality with the fine arts of painting and sculpture.

"The last great Paris art exhibition was in fact limited to industrial art, and it is notable that among the most important exhibits of this great international exhibition in the art center of the world were those of the four great department stores of Paris, thus emphasizing what we are emphasizing today—the relation of the department store to the development of art.

"Nor have we in New York been backward in this movement. Last year we held at the Metropolitan Museum our Tenth Exhibition of American Industrial Art.

"None of our great department stores have more earnestly and successfully entered into this movement than the one in which we meet today. These stores exert an even wider influence than our own art museums. They not only show, but they circulate—they give the opportunity not only of seeing but of buying, taking away, and bringing into the home. They can do so because art of this character is no longer expensive and out of the reach of people of modest incomes. In years past such objects were produced only by the hands of the craftsman. True, the hand of the craftsman makes for greater beauty than the mechanical process of the machine, but handwork, being costly, is only for the rich. While mass production of the machine cannot produce so great a degree of beauty as the hand of the craftsman, it can produce a high degree of beauty and the department store can distribute it.

"No home now need be without objects of real art and the department stores in widely distributing such objects can be of quite as great an educational influence as our museums. People go to them to buy for their homes the particular objects they need, furniture or tableware or anything else, but they do not know what particular kind of furniture or tableware they can get. The department store can direct their attention to the objects of this kind which are most artistic and are usually no more costly than objects which have no artistic quality. Here is the real influence and the potent influence of the department store.

"Let us hope that good art in the home has come to stay. One reason that we can confidently express this hope is that it has now been demonstrated that good art pays, not only for the consumer but for the producer."

A CONFERENCE ON THE EDUCATION OF EMPLOYED YOUTH. From May 23 to May 26, under the auspices of the University of the State of New York, the State Department of Education, there was held in New York City a conference on the education of employed youth. The fact that for 1925-1926 the registration in the continuation

schools in this state was 128,919 makes evident numerically the importance of these working young people from fourteen to seventeen years old. Their health and their recreation, their preparation for business, industry, and the home, their training in economics and good citizenship—these were some of the subjects discussed. But the particular concern of the Museum is with the edges of their time, the small margin of leisure which may be destructive or barren or full of lively pleasantness and grace. Ultimately, too, the use we make of leisure works back to color the whole of living. With this function of the library and museum in mind, the evening session of May 24 was held at the Metropolitan

Museum to discuss Art and Literature for the Working Youth. Robert W. de Forest presided. The topics and speakers were as follows: Visual Aids in the Education of Working Youth, by Thomas E. Finegan, Former Commissioner of Education, Commonwealth of Pennsylvania; How Public Libraries Can Help Employed Youth, by Miss Amelia H. Munson, Librarian, New York Public Library; How Art Galleries and Museums Can Help in the Education of Employed Youth, by Huger Elliott, Director of Educational Work, The Metropolitan Museum of Art; The State Plan for Stimulating Interest in Reading, by Frank L. Tolman, Director, Library Extension Division, State Education Division.

LIST OF ACCESSIONS AND LOANS

MAY, 1927

ANTIQUITIES—CLASSICAL

Marble head of Ceres, Roman copy of a Greek work of the V cent. B.C.*; krater, Corinthian, VII-VI cent. B.C.: Paris, Helen, and others.*

Purchase.

Vases (17) from Zygouries, Helladic period (abt. 3000-1100 B.C.).*

Gift of the Greek Government, through the American School of Classical Studies.

CERAMICS

Wine-ewers (5), bowls (5), gallipots (3), covered boxes (3), bottles (2), vase, jar, and jug, all in gray clay, Korai period (918-1392) (Floor II, Room 1); vase, porcelain, Richo period (1392-1910) (Floor II, Room 1),—Korean; well-head and grain-scoop, glazed red clay, Han dyn. (206 B.C.-220 A.D.) (Floor II, Room 1); incense burner, light buff clay, T'ang dyn. (618-906)*; porcelain box, Ming dyn. (Wan-li period, 1573-1619) (Floor II, Room 5).

Purchase.

Pieces (5) of porcelain: vase, K'ang-hsi period (1662-1722)†; vase and dish, Yung Cheng period (1723-1735)†; cups (2), Ch'ien-lung period (1736-1795),†—Chinese.

Gift of George D. Pratt.

Jug, stoneware, maker, Charles Meigh, English (Hanley), XIX cent.†

Gift of E. H. Hays.

Bowl, pottery, designed by W. Kåge and executed by Gustafsberg Manufactory, Swedish, modern (Wing J, Room 8).

Gift of A. S. W. Odelberg.

Plates (4), cup and saucer, porcelain, makers, Lenox, Inc., American, modern.*

Gift of Lenox, Incorporated.

COSTUMES

Dalmatic, Polish, XVI cent.†

Purchase.

CRYSTALS, JADES, ETC.

Vase, yellow agate, K'ang-hsi period (1662-1722)†; snuff bottles (6), of agate, quartz, and soapstone, XIX cent.,†—Chinese.

Gift of George D. Pratt.

Half of a seal, in bowenite, Chinese, modern.*

Anonymous Gift.

DRAWINGS

Drawing: Tête d'expression, by Henri Royer, French, contemporary.†

Gift of Henri Royer.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

ENAMELS

Snuff bottle, cloisonné enamel, Chinese, XIX cent.†

Gift of George D. Pratt.

LACQUERS

Mask, Tengu type, Japanese, Kamakura period (1186-1335) (Wing H, Room 14).

Purchase.

MEDALS, PLAQUES, ETC.

Token, copper: British ship (obverse); inscription: Ships, Colonies and Commerce (reverse), English, XIX cent.*

Gift of Roy M. Lincoln.

MINIATURES AND MANUSCRIPTS

Miniature: The Bracelet (portrait of the artist's wife, Jane Cook), by Thomas Seir Cummings, American, 1804-1894 (Floor II, Room 31A).

Gift of Mrs. Richard Harlshorne.

PAINTINGS

Portrait of Miss Marion Ryder, by Ercole Carottot†; water-color: A Winter Tramp, by Dodge Macknight†; Ogunquit, Maine, by Charles H. Woodbury,†—American, contemporary.

Purchase.

PRINTS, ENGRAVINGS, ETC.

Print: portrait of Major-General Robert Monckton (1726-1782), artist unknown, English, abt. 1765.*

Gift of Mrs. Isabella Barclay.

Impression on paper of the bookplate of David Greene, engraved by Paul Revere, American, 1735-1818.*

Gift of Roy M. Lincoln.

Printer's woodblock (cut on both sides), Japanese, XVIII cent.*

Purchase.

Print, by Toyokuni, Japanese, 1812.*

Gift of Louis V. Ledoux.

REPRODUCTIONS

Plaster casts: marble sculptures (2) from Epidauros, Greek, IV cent. B.C., National Museum, Athens*; male heads (2), from Tegea, Greek, IV cent. B.C., Tegea Museum*; gold ring from Tiryns, II millennium B.C.: cult scene, National Museum, Athens (First Classical Room).

Purchase.

SCULPTURE

Medallion, alabaster, St. Jerome, Spanish, XVI cent.†

Purchase.

Marble bust, Marshall O. Roberts, by Ames Van Wart, American, 1884.*

Gift of Captain Marshall O. Roberts.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

TEXTILES

Carpet, Persian, second half of XVI cent.*
Purchase.
 Panels (10), embroidered silk, Chinese, XIX
 cent.†
Gift of Mr. and Mrs. George D. Pratt.

WOODWORK AND FURNITURE

Bible-box, English, XVI cent.†
Gift of J. Pierpont Morgan.

ARMS AND ARMOR

Pieces (17), added to the collection, European,
 XVII-XIX cent. (Armor Study Room).
Lent by William G. Renwick.

CERAMICS

Creamer, Sino-Lowestoft porcelain, Chinese,
 second half of XVIII cent. (American Wing).
Lent by Edward A. and Frank Crowninshield.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

METALWORK

Silver strainer, London, 1737-1738 (Floor II,
 Room 22); candlesticks (2), silver-gilt, 1730-1740
 (Floor II, Room 22), —English; silver brazier,
 French (Paris), 1719 (Floor II, Room 22).
Lent by W. Gedney Beatty.

PAINTINGS

Portrait of William Bayard, by Gilbert Stuart,
 American, 1755-1828 (American Wing).
Lent by Howard Townsend.

SCULPTURE

Marble bust: Sabina, by Jean Antoine Houdon,
 French, last quarter of XVIII cent. (Wing J,
 Room 10).
Lent by Mrs. Edward Calvin Moën.

WOODWORK AND FURNITURE

Looking-glasses (2), American, early XIX cent.
 (American Wing).
Lent by Mrs. Harry Horton Benkard.

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THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum, including its branch, The Cloisters, 698 Fort Washington Avenue, is open daily from 10 a.m. to 5 p.m.; Saturday until 6 p.m.; Sunday from 1 p.m. to 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Director of Educational Work. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement of the building is open on week-days from 12 m. to 4.45 p.m., Sundays from 1 to 5.15 p.m.